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MARCH, 1948

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REPERTOIRE AND REVIEWS

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Music for the Easter Season

AE—Wm. France—"An Easter Song"

G. 7p. e. Presser 16c. M. Weisse text. Opens delightfully with alternate two-measure phrases of unison contrasted with harmony, this section taken largely unaccompanied. Contrast section is in the fatal relative minor, but this let-down is not too bad, for we soon arrive at much better materials and the anthem regains the joy of its beginning. Good for all volunteer choirs.

*A6(J)E—Gadsby-ar. Mueller—"He is risen"

F. 13p. Me. Carl Fischer 20c. Bible text. Of use where a junior choir must have something to do; that passage on page 5 is so attractive that it's no wonder Gadsby couldn't keep up the pace through the whole anthem. For multiple-choir organizations.

A6E—Ralph E. Marryott—"White Lilies"

F. 5p. u. me. Ditson-Presser 15c. L.C. Wainwright text. Opens with simple but genuinely attractive music with which a good organist will do wonders; then the heavy hand of composition comes in and all the daintiness & charm go out. Even at that, the organist will be able to redeem the piece and create a splendid impression with it; there is rhythmic freedom of real charm. Anybody can mumble through it, but a master will make a masterpiece of it.

A8E—H. Alexander Matthews—"Easter Morn"

13p. md. Ditson-Presser 20c. St. Matthew text; music "based on a Sarum plainsong." A moody introduction, then the plainsong theme done by men in unison against the minimum of accompaniment—a held pedal note with a single chord at the end of each of the two voice-lines. Text is the humdrum old story already too often set to music, "As it began to dawn." At the end of this opening plainsong the anthem goes into the usual Easter-anthem style, with dramatics and earthquakes and all that. When you hit "lightning" you sing the chord Cs-F-A-A-F-A, all voices in their top range. Had better be reserved for rather well-trained choirs.

A6E—Donald E. Sellew—"World itself keeps Easter"

A. 6p. u. me. Ditson-Presser 16c. J.M. Neale text. Opens with quiet and attractive harmony in hymn style, and then an allegro dash of alleluias. For contrast a section for ssa; then full chorus again. Average volunteer choir may find it likable and useful.

AW3E—William Stickles—"Alleluia Christ is risen"

Ef. 6p. me. Edwin H. Morris 15c. C. Winkworth text. Melodious, rhythmic, attractive; a good anthem for the women's voices. Much can be done with it by attention to phrasing and contrasts.

MOTHER'S DAY

AMS—Edward Shippen Barnes—"Mother's Day Hymn" C. 6p. me. J. Fischer & Bro. 16c. A.L. Rice text. Here's a

splendid but different type of anthem for Mother's Day, in both text and music. It has a warm melody, rich harmonies, yet it maintains an unusual reserve of strength of expression. Wherever a good body of competent men are available, this anthem should be used. Published also in a version for ssa.

AS—I. H. Meredith—"Weaving a crown for mother" Bf. 3p. e. Presser 15c. M.B. Shannon text and outright melodious & rhythmic, 6-8 rhythm, with everything the village congregation hungers for. For volunteer choirs.

Organ Music

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Cesar Franck, ed. Joseph Bonnet—Three Chorals

44p. J. Fischer & Bro. \$2.50, including an 8-page printed insert giving a preface by Mr. Bonnet, stoplist of the Ste. Clotilde organ as Franck knew it, the registration Franck originally suggested for the Chorales, and a discussion of the technic & interpretation of Franck's organ works. The score itself is a masterpiece of editing; everything Mr. Bonnet did to make it easier to achieve Franck's evident intentions is

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carefully explained in footnotes. Measures are numbered in each Chorale, in circles at every 5th measure; at the beginning of each piece, detailed suggestions for registration are provided, which leaves the actual score open and free for easiest reading and easiest grasping of the various general suggestions on phrasing and other points of interpretation. Mr. Bonnet, unlike many other editors, doesn't touch a note of the original without a footnote of explanation to the reader, though anyone knowing Mr. Bonnet and observing his devotion as reflected in the pamphlet would need no such explanations at all. As to the printed score, possibly I'm too fond of these Franck Chorales to judge impartially, but it seems to me I've never seen a cleaner, more attractive score. All directions are in English; registration uses all English names. Says Mr. Bonnet, "The organ music of Franck is expressive of warm and deep emotion, of noble grandeur and love, clothed in beautiful melodies and harmonies of an uplifting character. The emotional appeal is not only to musicians, but to all human souls." What a pity music, especially organ music, is no longer thus conceived. No matter how many editions of these Franck Chorales an organist already has, this by Mr. Bonnet is worth infinitely more than it costs. Let us hope it will bring these three imperishable compositions forward on recital programs to the glory of every program on which any of them appears, and the deeper esthetic welfare of every hearer. What is here given is of even greater value, and vastly more permanent, than a lesson with such a master as Mr. Bonnet. This is one of his great contributions to the organ world. "Beautiful melodies and harmonies of an uplifting character." We can't hear them too often. Fortunately they are not especially difficult; any organist willing to work a little, can add them to his repertory and enjoy them all the rest of his playing days.—T.S.B.

Philip James—Novellette
G. 7p. me. Gray 75c. Everything here seems to depend upon

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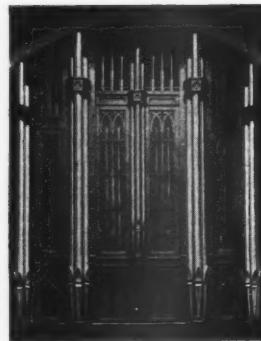
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the player, for the construction doesn't mean very much of itself. While there are plenty of dissonances there are also plenty of consonances. It's for those who want to experiment.

Robin Milford—Easter Meditation 3
D. 13p. me. Oxford-Fischer \$1.20. A combination of pleasing & understandable materials on the one hand, and notes forced hither & yon on the other, with the former more graceful style prevailing sufficiently to recommend the results to serious organists. Good structure, good themes, and not too many measures falling off into the unmusical; should be welcome in any service. There is also available an Easter Meditation 4, somewhat different style but with the same rather lofty characteristics.

Flor Peeters—Variations & Finale on Flemish Song
25p. md. Elkan-Vogel \$2.00. Probably most organists capable of playing and using this, heard Mr. Peeters play it in recital, so it is sufficient here to merely record its availability. It is on a hard theme and the music written around it is on the free side, doing anything it wants at any time without regard for anything the world of music knew up to yesterday. In fact some of these excursions should be interesting enough if we mix our colors correctly.

Dr. Leo Sowerby—Sonatina
24p. md. Gray \$1.75. You either like what Dr. Sowerby has chosen to do in recent years or you do not; he gives you not the least help in liking him—in fact it seems as though



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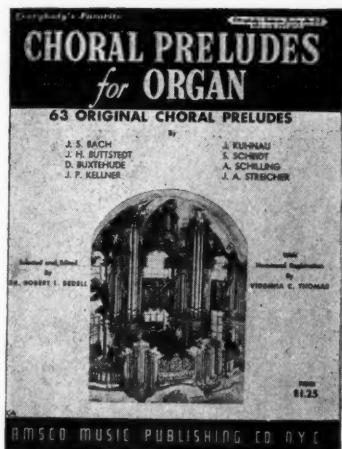
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Jesu, Meines Lebens Leben
Jesu, Meine Zuversicht
Liebster Jesu, Wir Sind Hier
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Nach Einer Pruefung
O, Dass Ich Tausend Zungen
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O Lamm Gottes, Unschuldig
O Welt, Ich Muss Dich Lassen
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he does not care. First movement is completely in the Sowerby-trend, but the second opens with genuinely beautiful and impressive materials, quite lofty and capable of making impressions of beauty for any cultured audience; though again it is not a tune at all, only a classical melody that must have a bit of intelligence at the receiving end. Third and last is an allegro, again in exaggerated Sowerby manner, with themes manufactured instead of natural, and harmonies distorted into consecutive fifths. I've never yet heard the organist capable of making such devices beautiful to the ear; but they are easy to write, almost without limit, so possibly there will some day be a player with enough imagination and color-sense to make sense of notes like these. Until then, it seems a pity such a masterful hand works so hard on thin themes & materials unworthy of such skill.—T.S.B.

Eric T. Thiman—Tune for the Tuba

E. 4p. me. Novello-Gray. Here's a piece of music many organists will find useful for their Sunday services. Probably no American organist today would want a Tuba in his organ, nor would he use it if it had been put there in the dark muddy ages; but this piece can have entirely different registration from that suggested, and will be healthy to hear. A composer like Thiman doesn't flounder, doesn't hesitate; he knows what he wants to do in the next measure and he does it, convincingly. That is why his music is so healthy to use, hear, and imbibe.

Some Music Reviews

By ROLAND DIGGLE, Mus.Doc.
Who says just what he thinks, which is quite likely to be highly individualistic and equally emphatic, though always wholesome and helpful.

Choral Preludes for Organ—ed. R. L. Bedell
Amsco, 127 pages, 63 pieces, \$1.25, a fine collection that should be in the library of every organist, for it contains a great deal of music that is churchly, practical, fairly easy, and will sound well on a small instrument. Among the com-

posers are Bach, Buttstedt, Kellner, Scheidt, Schilling, Streicher; titles are given in German and English. Few of them are of more than average difficulty and all may be played on a 2m organ, and be played effectively if some thought is given to the registration—not trying to keep too close to the registration suggested. For example, Kellner's What God Does That is Well Done: few organs have a French Trumpet on the Swell, and 8' Flute and 2 2/3' Nasard on Great or choir; but the piece will not lose at all if you use an Oboe on the Swell and a soft flute on the Great. This excellent book should prove of special interest to Lutheran

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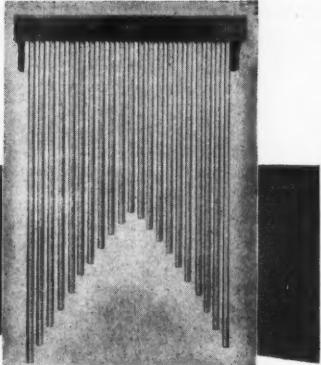
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H. Alexander Matthews—*Crepuscule*

Elkan-Vogel, 4 pages, moderately easy, 70c. I do not see the need of any cockeyed title, but at least this time we have a subtitle, Reverie; so let's call it Reverie and as such it is a charming piece that requires only a small instrument and small amount of practise. In fact, most of you will read it at sight—without working out some interesting registration. And thereby you will be doing both yourself and the Composer a dirty trick. Give it a little thought & care, and you will have a delightful number your listeners cannot fail to enjoy.

John Klein—*Berceuse*

Elkan-Vogel, 3 pages, easy, 60c, a little number that is quite delightful in its simplicity. I am constantly asked to recommend short pieces for offertory; here is the ideal thing.

Dr. Robert Leech Bedell—*Prelude-Offertoire*

Mills, 5 pages, moderately easy, 75c, one of the best short numbers Dr. Bedell has so far given us. A short introduction leads to a fine broad melody over a moving counterpoint that comes off nicely. A contrasting middle section brings us back to a repetition of the first part, and here I should certainly change my registration. Quite easy, it does not demand a lot of organ. By all means take a look at it.

Joseph Callaerts—*Toccata*

Mills, 6 pages, moderately easy, 75c. This jolly Toccata has been one of my favorites for twenty years and I'm glad it is available in an American edition. It is marked "Arranged by Robert Leech Bedell"; certainly this is not true. Anyway it is a first-rate number, not too difficult, yet sounding as though it were—and how we like that sort of goings on.

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*Couperin, ar.Bingham—Suite for Organ J. Fischer & Bro., 27 pages, moderately easy, \$1.50, Bk. 7 of the Anthologia Antiqua series. It is a set of eight pieces from the Solemn Mass for Parish Use and the music is well worth playing. Mr. Bingham adds a most interesting foreword and gives the specification of the organ in the Church of St. Gervais, Paris, where Couperin was organist. This book should be in the hands of all young organ students. An historical recital can hardly be complete without something from this excellent Suite.

Bossi, Hendricks, Jongen, Tournemire—Idylle, Prelude & Fugue, Pastorale, Piece Symphonique—four pieces edited by Dr. Bedell and published separately by Mills, all on the dry academic side. Strange that a publisher will go to the expense of publishing such things instead of worthier works by American composers. I can only conclude that American organists buy only music by foreign composers. I like the Jongen and Hendricks pieces best, but I can name you fifty by Americans that knock them into a cocked hat.

Roland Diggle—Homage a Franck Leeds, 6 pages, moderately easy, 60c, a number in which I have combined a fragment from mvt. 2 of Franck's Symphony with the notes B-A-C-H in a free fantasy. The two themes have something in common and I believe the result is an interesting number the public will like. It makes a good service prelude or recital piece; not difficult, and while registered for a fairly large organ, it can be made to sound well on a modest two-manual.

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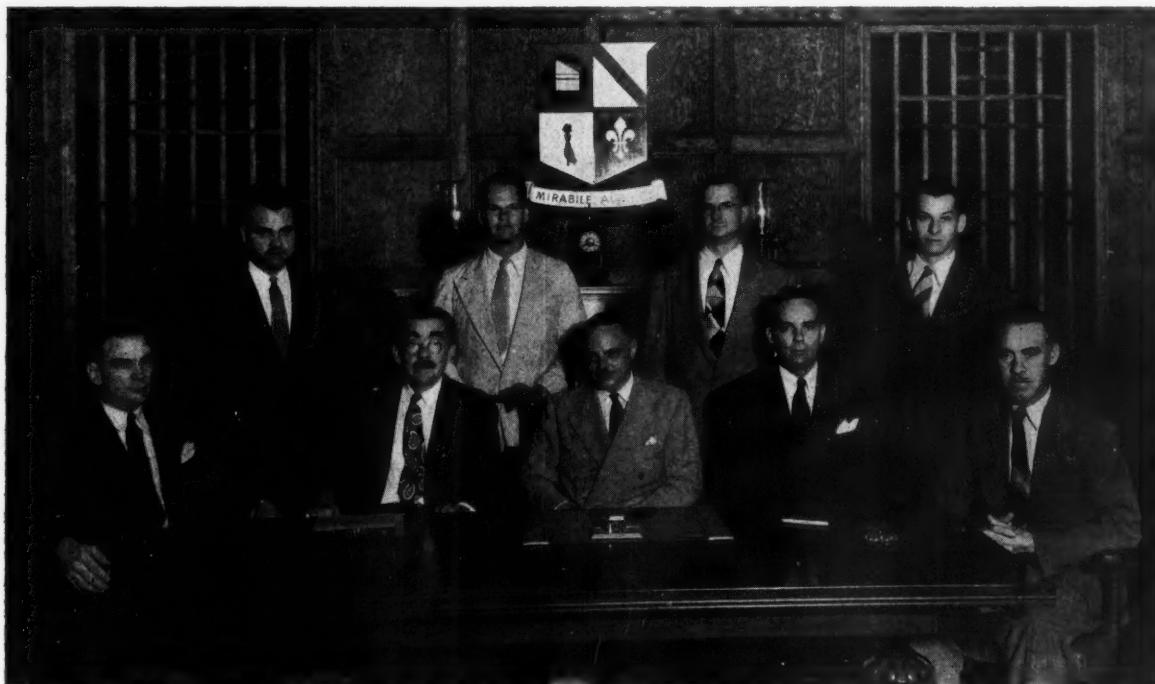
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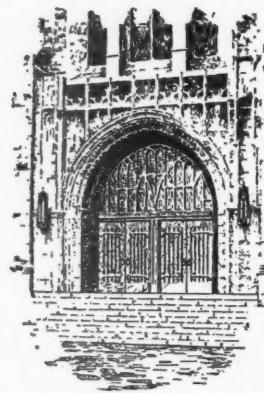
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T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

*Before Composers:***Arrangement.**A—Anthem (for church).**C—Chorus (secular).**O—Oratorio—cantata—opera form**M—Men's voices.**W—Women's voices.**J—Junior choir.**3—Three-part, etc.**4+—Partly 4-part plus, etc.**Mixed voices and straight 4-part if not otherwise indicated.**Additional Cap-letters, next after above, refer to:**A—Ascension. N—New Year.**C—Christmas. P—Palm Sunday.**E—Easter. S—Special.**G—Good Friday. T—Thanksgiving.**L—Lent.**After Title:**c. q. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.**s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)**o.u.—Organ accompaniment, or unaccompanied.**e.d.m.v.—Easy, difficult, moderately, very.**3p.—3 pages, etc.**3-p.—3-part writing, etc.**Af.Bm.Cs.—A-flat, B-minor, C-sharp.*

● INDEX OF ORGANS

*a—Article.**b—Building photo.**c—Console photo.**d—Digest of detail of stoplist.**h—History of old organ.**m—Mechanism, pipework, or detail photo.**p—Photo of case or auditorium.**s—Stoplist.*

● INDEX OF PERSONALS

*a—Article.**m—Marriage.**b—Biography.**n—Nativity.**c—Critique.**o—Obituary.**h—Honors.**p—Position change.**r—Review or detail of composition.**s—Special series of programs.**t—Tour of recitalist.**z—Photograph.*

● PROGRAM COLUMNS

*Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.**Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.**Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.***Evening service or musical.**Obvious Abbreviations:**a—Alto solo. q—Quartet.**b—Bass solo. r—Response.**c—Chorus. s—Soprano.**d—Duet. t—Tenor.**h—Harp. u—Unaccompanied.**j—Junior choir. v—Violin.**m—Men's voices. w—Women's**off—Offertory. voices.**o—Organ. 3p—3 pages, etc.**p—Piano. 3-p—3-part, etc.**Hyphenating denotes duets, etc.*

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THE AMERICAN ORGANIST

March 1948

Mixtures--the Conclusion: Article 3

By the Hon. EMERSON RICHARDS

Who has proved himself one of the world's greatest organ architects

AFTER the tierce came into use, many of the older continental organs had a two-rank mutation stop composed of a 2 2/3' twelfth and 1 3/5' tierce, called Sesquialtera from the word Sexta, since the ranks form a major sixth. Ranks run through unbroken. English builders, such as Father Smith, usually added a third rank, 2' fifteenth, and broke it in the form of a mixture. Harris usually started it at 19-22-24. When the two ranks were inverted to 17-19, the stop was called a Tertian, being a third instead of a sixth. As made by the English builders, the Sesquialtera was broken as was usual in the case of a mixture.

A Typical Father Smith in Temple Church

1-13: 17-19-22
14-25: 17-19-22
26-38: 15-17-19
39-44: 12-15-17
45- : 8-12-15

A Typical Harris in Doncaster

1-24: 19-22-24-26-29
25- : 8-12-15-17-19

Sesquialtera—Six Ranks

Roosevelt, a more modern example

1- 6: 15-17-19-22-26-29
7-18: 12-15-17-19-22-26
19-31: 8-12-15-17-19-22
32-61: 1- 8-12-15-17-19

Sesquialtera—Four Ranks Designed by W. T. Best

1-13: 15-17-19-22
14-24: 17-19-22-26
25-35: 12-15-19-24
36-48: 5- 8-10-15
49-61: 1- 5- 8-10

In the Roosevelt example, the stop is virtually a Cornet from the middle of the keyboard up; in the Best example, after the upward jump in the second octave, the harmonic reinforcement descends rapidly to the 16' sub-foundation.

In modern French organs of the Cavaille-Coll type, the tierce is always introduced as a separate stop or included in the Cornet. His mixtures are fifth-sounding compounds. Cavaille-Coll also introduced the 4 4/7' Septieme or flat-21st in the Pedal, and at 2 2/7' and 1 1/7' on the manuals.

In some modern English organs, particularly by Harrison & Harrison, a compound stop called Harmonics employs the seventh, and one American builder has also employed the

This series was prepared by urgent T.A.O. request and is here offered as the final chapters of the discussions started some years ago by other interested readers and concluded to their satisfaction at that time. Senator Richards provides T.A.O.'s official statements as its closing contribution to the discussions.

ninth, as well as the tierce and quint. I experimented with this type of mixture (in the Atlantic City Highschool in 1925 and Convention Hall in 1930) but I found by experience that these ranks set up unfavorable resultants, and even when most expertly handled they refuse to coalesce in the ensemble, producing harsh unmusical resultants that obscure the pitch-line. It is evident that while these harmonics are naturally present in an organ pipe, artificial reenforcement of them is not indicated or desirable. In St. Mark's, Philadelphia, I inserted a Septieme in the seven-rank Cornet. Recently that set came into my possession and I converted the 2 2/7' pipe into a 1 3/5' Tierce with most excellent results.

For the present at least it were better that stunt mixtures be eliminated from organ design in favor of well-tried and established compositions. It should be remembered that fifth- and third-sounding intervals, such as are found in all mixtures, do set up resultant tones of graver pitch than the pipes in the mixture. Hence a mixture, in addition to its usual function of harmonic reenforcement and balance, provides independent foundation tones at 16-8-4 and thus deepens the chorus.

The revival of mixtures on a large scale can be attributed to Cavaille-Coll whose fine organs built in the middle of the nineteenth century set a new standard in organ design. Typical of his design for a normal Great are the Fourniture and Cymbel; there would also be a five-rank Cornet.

Fourniture by Cavaille-Coll

1-17: 15-19-22-26-29

18-29: 8-12-15-19-22

30-41: 1- 5- 8-12-15

42- : 8- 5- 1- 5- 8

Cymbel by Cavaille-Coll

1-12: 26-29-33-36

13-17: 22-26-29-33

18-24: 19-22-26-29

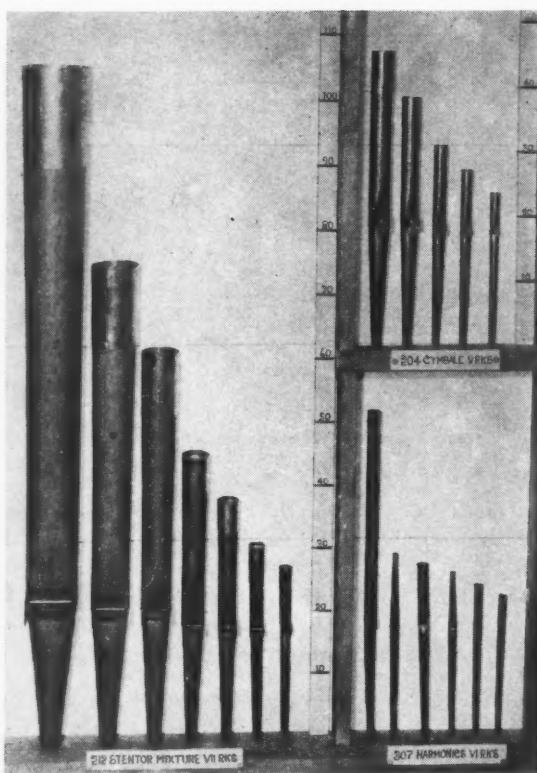
25-29: 15-19-22-26

30-36: 12-15-19-22

37-41: 8-12-15-19

42- : 5- 8-12-15

These examples are particularly interesting because they



THREE ATLANTIC CITY MIXTURES
designed two decades ago by Senator Richards for Convention Hall organ, the world's largest; left, 7r Stentor; top right, Sr Cymbale; bottom, 6r Harmonics. All pipes are tenor-G; measuring lines a decimeter apart, 3.937". Probably no contemporary has done more with mixtures than the Senator.

show the beginning of a modern tendency to break into the sub-unison harmonics in the treble, supporting the 16' sub-foundation rather than the unison, and also to employ a greater number of breaks. This tendency has proceeded to greater lengths in modern German work and has now appeared in America, so that the newest mixtures, particularly Cymbels, are appearing with breaks at half octaves, dropping as much as five octaves in pitch.

The reason for increasing the breaks in the mixture is not so much the original reason advanced, to the effect that the smaller pipes cannot be carried up the keyboard, but because of the more fundamental reason inherent in the unison-pitched pipe. In a unison Diapason or Principal, the development of the harmonics is weakest in the lower octave. The harmonic development proceeds progressively through the second and third octaves, and then becomes quite rich in natural harmonics. Above this point there is an apparent tendency for the harmonic development to fall off in the unison rank. I say apparent, not because the harmonic development is not actually in the pipe, but because the high frequency of these harmonics tend to pass them out of the range of hearing. Since they are thus no longer heard, the tones become less characteristic, and paler in color.

The frequency-range of hearing for a person in middle life is commonly given as from about 30 to 8000 cycles, although many people can distinguish sounds up to frequency of 15,000 cycles or more. The average radio receiver does not reproduce sounds having a higher frequency than 5000 cycles, although newer sets employing f.m. will go considerably higher. Hence it may be taken that as a general average 12,000 cycles is about the limit of average hearing. In the case of 1' c2 in an organ pipe of the Diapason class, the upper spectrum of the harmonics has already reached the 14,000-cycle level and is not heard. As soon as the upper-partials are not heard, the sound appears to be more fluty to the ear.

Applying this phenomenon to the mixture, it becomes apparent that the important and particularly the higher but feeble harmonics of the lower octave of a Diapason can be profitably reenforced so that the weakest harmonics will be strengthened and an impression of greater brilliance given to the pipe. As we progress up the keyboard, with the greater harmonic development in the unison just mentioned, it no longer becomes necessary to reinforce the higher harmonics. We therefore drop downward and reinforce the lower spectrum of harmonics of the parent rank. Then as we get into the region of the middle of the keyboard we must again drop to a lower level because the harmonics of the parent rank that we are seeking to reinforce have again passed beyond the range of hearing; and in the upper range of the keyboard it becomes more profitable to reinforce the 16' sub-foundation than the unison. In other words, the tendency now is to treat each pipe in the unison rank individually, and to reinforce it harmonically where such artificial additions will do the most good and where the harmonics in the mixture pipes, substituting for the now inaudible harmonics of the parent pipe, can be heard.

I may add that there is another musical reason to justify the greater number of breaks. In playing contrapuntal music, such a mixture tends to separate and keep distinct the various contrapuntal lines. For illustration, the Cymbel on the Harvard Museum organ has numerous breaks. When this Cymbel is drawn with the unisons and Mr. Biggs is playing in two-part, both lines can be distinctly heard—and the impression is that he is playing on two different manuals.

Another reason for breaking the mixtures to a point where they drop below the unison harmonics is to broaden and reinforce the treble. It has long been noted that the treble section of the organ is weaker than the tenor or bass section. The old Dutch organbuilders tried to remedy this by doubling the number of treble pipes in each stop. Cavaille-Coll tried to remedy the defect by dividing his chests and increasing the wind-pressure in the treble. We are inclined to do it by using generally higher wind-pressures and larger scales in the treble.

By breaking the mixtures along modern lines we, in effect, adopt these older principles. We are actually doubling the main harmonic structure of the chorus and gaining the impression of greater strength and fulness in the treble. The general result is to raise the harmonic line in the bass and lower it in the treble. The reinforcement is leveled out so that both the bass and treble benefit where they are weakest.

At this point I correct another oft-repeated misstatement. Mixtures are not introduced into an organ as noise-making machines. Mixture opponents often claim that mixtures were originally devised to increase the power of the organ and that this now can be done by high-pressure reeds. As we have seen, this was not the real function of the mixture, nor were mixtures introduced for that reason. As a matter of fact, mixtures do not, excepting in rare instances, materially increase the dynamic level of the flue chorus. They do supply additional brilliance and this in turn creates an impression of power. The ear habitually associates brilliance in a musical tone with power. Thus, if we strike a piano key softly we do not get the same brilliance from the string as when the hammer hits it with considerable force. A trumpet is much more brilliant when fully blown. All orchestral instruments respond to this rule. Consequently a brilliant tone is always associated by the ear with a loud tone. So that when we draw a mixture with our flue chorus, the resultant brilliance gives this impression of increased power to the ear. That the power is not greatly increased can be easily proved. Watch the input-power meter on a radio broadcasting board. Draw a mixture, and practically nothing happens. But draw a high-pressure reed and the needle will oscillate widely. In this latter case there is a great increase in power because of the powerful fundamental tone in the reed.

Mixtures, to be most effective, should be voiced on the restrained side, and more of them employed. Just as we have

repudiated the fat-scaled hard-blown Diapason, so must we also reject the equally big-scaled and blatant mixture. Just as we find twenty-four first violins moderately played to be more effective in the orchestra than eight violins energetically bowed, so too must we increase the number of mixtures rather than place our reliance on one mixture of overwhelming power.

In this relation I am thinking of such examples as the Schulze five-rank mixture in the Armley organ. It has often been pointed to as an example of great power and brilliance. It is certainly all of that. The pipes are exactly the same scale as the unison Principal, have the same wide mouths, the same extraordinary winding; and, as has been mentioned, the third break, occurring at middle-C, is 1-5-8-12-15—nothing more than the doubling of the main flue chorus. This mixture in the almost cathedral-like proportion of the Armley church is absorbed into the chorus by its acoustical surroundings and does give a fine effect. I have often wondered how this mixture sounded in the wooden music-pavilion in the private residence for which the organ was originally built. It must have been an almost overwhelming shock of atomic proportions.

The suggestion that this type of mixture should be employed in American organs should be taken with much caution. I myself have reproduced this mixture on two occasions. The first was in St. Mark's Church, Philadelphia—having warned the music committee previously that it would be much too loud. Situated in the west-end organ, it almost blew the elderly ladies completely out of their seats in the rear pews. I recently rescued this mixture and, after recasting its composition into five breaks, used it as the top to a reed chorus in a 26-stop Swell Organ. I revoiced the whole thing on more moderate lines, softened the quints, and placed it in the rear of the Swell chamber where it successfully forms a brilliant top to a chorus of Willis-type reeds.

The second use of this mixture was in the vast Auditorium in Atlantic City. In this huge building it is of course quite at home, although still far from being subdued.

Mixtures then should be voiced so as to be under, rather than over the unisons they complement; and more than one mixture should be supplied to a chorus so as to present a broad front of multiple musical sound-sources so graduated, dynamically, that some of them will be suitable for mp and mf combinations as well as for full-organ. Next month we return to the original subject of the nomenclature of modern mixtures.

(To be continued)

Geraint Jones Recital

Brick Presbyterian, New York, Feb. 16, 1948

Under Bernard R. LaBerge Management, Mr. Jones made his New York debut on the rather large & rich Ernest M. Skinner organ in the Brick Presbyterian by courtesy of its organist Dr. Clarence Dickinson. The printed program was changed to this:

- Gibbons, Fantasia in Four Parts
- Bach, Come Now Savior
- Bach, Toccata F
- Haydn, Minuet C; Andantino F; Allegro C.
- Mozart, Fantasia Fm
- Franck, Prelude-Fugue-Variation
- Denis Matthews, Soliloquy
- Liszt, Prelude & Fugue on Bach

The recital began, not too loudly, with the solemn & solid Gibbons, which, while not of much musical interest, made an excellent introduction for a recital in a church. The chorale-prelude followed along in quiet mood, with rich rather than harsh registration, and then the Toccata really opened the recital with its brilliance. Mr. Jones held somewhat to legato

style, with not too much fortissimo but with the solid type of organ body that prevailed here prior to the present overuse of upperwork; in the pedal cadenza he put on everything the organ could give, aiming at mass & power rather than clarity & brilliance. I liked it a lot; it was grand to once more hear real full-organ not ruined by modern ideas.

For real charm and unabashed entertainment, Haydn's Minuet was a gem, done as a dainty study in rhythm on fancy flute effects—in a way only the organ can do, though it so rarely gets the chance. Andantino followed in the same style, with registration to make it contrast; and Allegro was still a third in similar mood, again with contrasting registration. It would not surprise me if these were the first trio of pieces of real concert entertainment I've heard this season from the sober organ world.

Then Mozart and fff, and the violent contrast was quite all right. But in a piece titled Fantasia I would hardly treat a fugue section to serious registration; rather let fancy reign and use such fantastic tones as the 16' Fagotto or Bassoon—that's what they are for in an organ. The particular pieces by Mozart, Franck, and Liszt, all are rather worn out, but so well did Mr. Jones choose his colors that parts of the Franck were delightful, though the fugue is of no consequence and might be less boresome if taken pianissimo and fast; in the latter half the artist used a thick 8' flute that added real beauty by contrast. Once again strings accompanied a solo flute toward the end and made beauty for everybody.

Matthews' Soliloquy will be fine music for those with rich organs and a native feeling for the dreamy, ethereal, nebulous; Mr. Jones did well to introduce it, though he was not particularly in the mood for dreamy music, having so recently lost such disturbing things as his money and steamer-ticket. Liszt closed the recital in some grandly solid organ tones of a massive & thrilling structure we don't very often hear in these days.

All in all, it was an enjoyable recital marked by some real feeling, good contrasts between fortissimos and the infinitely more appealing pianissimos, and enough Tremulant, strings, celestes, & woodwinds to take the curse off the rigid frigid organ. I think Mr. Jones was trying to please Americans; he would have played even more charmingly had he tried instead to please only Mr. Jones. Anyway, thank heaven, his only excursion into the graveyard was the opening Gibbons and we can forgive him that.

I would like to see Mr. LaBerge bring Mr. Jones back here two years hence under a rigid contract not to play more than one piece by Bach on any one program, to play nothing whatever from any other German or any Frenchman, to play no music more than one hundred years old, and to have on each program at least three pieces of current English popular music, the rest of his program to be confined exclusively to British compositions such as Alfred Hollins' Allegretto Grazioso, Concert Rondo Bf, Intermezzo Df, Morceau de Concert E; and Bernard Johnson's Aubade, Caprice B, Elfentanz, Overture Csm, Pavane A, The Sigh & The Smile, Sonata di Camera; and any similarly entertaining music of high quality he can find by any other Britishers excepting Elgar. Mr. Jones plays for the radio. He presumably knows how to please audiences. I'd like to see some American audiences have just a little musical fun at an organ recital before I die. And I'd like to see that American hanged who stole Mr. Jones' money & ticket.—T.S.B.

SAYS GLENN DILLARD GUNN
In Musical Digest, New York

The most boring assignment in the music critic's calendar is a recital of Bach's music played on the so-called Bach or baroque organ. This not because of any dislike of or a lack of understanding for the art of Bach but because of the inadequacy of the instrument.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Scolding—Soothing—Suggesting

No MAN should be allowed to have his own way too much. So let the readers snipe to their heart's content.

"One senses in the January issue the almost total demoralization of T.A.O. as well as the gloomy outlook for the future which you make clear on your Editorial page. If there is one thing which probably has alienated readers from T.A.O. (if such is the case, and it ought to be) it is the idiotic and ill-natured ravings of one T.S.B. on the Editorial page. I would suggest that you either secure a competent person to write the Editorial page, or discontinue it entirely." That from the northeast corner of the States. And this from Ohio:

"There are some of us here who still believe quite a wealth of organ music has been written since Bach's time. We could be accused of considering our customers. I agree with you that all too many attempts have been made at brother Handel's 'Messiah,' but the enclosed program provided a most interesting experience for me. The Church is Mennonite, not the long-whiskered type but rather progressive. Yet they use no musical instruments in their services. I wish I could describe the effect of hearing their chorus of 75 humming the opening bars of 'Comfort Ye.' All solo accompaniments were hummed by the chorus. To my ear, the lack of accompaniment enhanced the better choruses (as I consider them) and showed up the others as being hardly worth the time spent in preparing them. It was interesting to learn that they have no choir; the entire congregation sings. Their singing-leader told me they had used the 'Hallelujah Chorus' as one of their hymns that morning. Now wouldn't that startle some satisfied congregations we've known?" This from Mr. Wayne Frary, Wooster, Ohio. His program showed a Dec. 21, 1947, performance of Handel's "Messiah" in Oak Grove Church. The choruses listed as done, sans quotes: And the glory, O thou that tellest, For unto us, Pastoral Symphony (by the chorus), Glory to God, His yoke is easy, Behold the Lamb, Surely he hath borne, And with His stripes, All we like sheep, Lift up your heads, Let all the angels, Since by man, Worthy is the Lamb, Amen. Now, Dr. Pedalhumper, you go out and train your choir to sing all those in public without accompaniment. Thanks to Mr. Frary, but he shouldn't have agreed with T.A.O. in anything.

"Keep up the work on a proper presentation of advertising for electronic instruments. Those advertisements [not in T.A.O.] on the forthcoming instrument by——— are the biggest joke of all. A glorified melodeon performs a miracle and becomes 'a cathedral organ.' Perhaps they will attach a nickel-slot on one end. We admire T.A.O. for insisting upon honest advertising and we hope you can influence the Guild to support your efforts." Thanks to Mr. Cannarsa of Hollidaysburg, Pa. Anyway we now have two manufacturers of electrotones who have thus far used entirely honest advertising—the Baldwin Piano Company and the Connsonata division of C. G. Conn Ltd. There are many cases where an electrotone could & should be recommended, for many varying reasons; it is up to the organ profession to remember the Baldwin and Connsonata, and recommend them to purchasers as strongly as these instruments merit. Such recommendations will be the most practical way for the organ

world to fight the false advertising claims of the other manufacturers.

"I am going to blow off steam now. There are many of us organists who are capable of giving recitals, and who really need that incentive. But practically never have the opportunity. While a student in Peabody it was found that I could give the so-called successful recital. With Virgil Fox as a teacher, I was all but talked into the concert field. However, practical reasons kept me from losing my head in that direction. I have to earn a living, and just at the right moment Virgil goes into the army and leaves me his job for duration. I enjoy the 4m and opportunities for recitals. Then Virgil comes back and I take the first job I can find.

"I love my work here and I do not long for the New York-sized job or the concert career. But my organ provides no incentive for recitals and I feel that if there is nothing in that line for which to work, I'll soon become just plain dissatisfied. If there were two recitals, say, on good organs out of town of which I could be assured each year, I'd be happy. There must be others beside myself who would be willing to play for expenses, just to keep up self-assurance and for the kick one gets from giving recitals. And we aren't all lucky enough to have Ernest White behind us, providing us with opportunities, such as my good friends Marie Schumacher and Edward Linzel. And why, for instance, is Edgar Hilliar

The Studio of Ernest White

145 West 46 Street, New York 19, N. Y.

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FRANCK and BRAHMS

will be played in four programs by

MARIE SCHUMACHER

EDWARD LINZEL

Sunday evenings at 9:20, April 4, 11, 18, 25

Subscription tickets to the series will be two dollars and fifty cents, and may be obtained by addressing 'The Secretary for Organ Recitals,' 145 West 46 Street, New York 19, N.Y., before the date of the first program.

heard so seldom in recital? Does his name ever appear on the recital lists at N. Y. regional conventions, etc.? That boy can really play and he doesn't need someone constantly telling him how either. Why don't the New York organists take notice of someone like Hilliar in their midst?

"If some organization could be formed among the talented but more-or-less unknown organists (and those not especially interested in a profit) so that more recitals could be heard, I bet there'd be a lot of good playing that otherwise never comes to public attention." We know this lady but we're not telling anyone who she is. She has a thorough education; she can deliver the goods. She has won scholarships. She knows what the score is & she's not afraid to speak her mind. If organists liked to hear other organists play (instead of only themselves) her plan would be worth undertaking.

But we must first decide whether the recitals are to be given for the profession or for the public. Or we might do both; have one set of recitals strictly private for the members of the music professions only, the other set public for the benefit of laymen—who like tunes & rhythms & harmonies and don't give a continental about such atrocities as modernists & fugues & choralpreludes.

The more I think of this, the better I like it. Possibly some organists somewhere will inaugurate the idea. Even if a smaller group of only a dozen organists in any community were of the same mind, the plan would be feasible and beneficial in the extreme. They could rotate the recitals among them and play with confidence, not disappointment, when the audience numbered only a dozen, for that would be all the audience expected anyway. No discussions, no criticisms; just friendly acceptance of the music as played. It would develop confidence, style. After a few trial years, possibly the group would be ready for a program of outright entertainment for the public at large, the event to be boosted publicly in the Sunday announcements from every pulpit represented by every organist in the group.

As things stand now, the average public never hears any attractive organ music; only church stuff. The organ is the greatest of all concert instruments, yet it never asserts itself. This lady has an idea that's worth doing something about.—T.S.B.



No. 5: Transcriptions

By ROWLAND W. DUNHAM
Associate Editor, Church Department

MUSICAL purists are firm in their insistence that any piece of music must be performed only in the manner prescribed by the composer. Transcriptions of any kind are anathema. Extreme leftists in the matter of transcriptions devise and accept any kind of an arrangement of any composition that may suit their fancy. The middle ground is carefully maintained by serious musicians generally.

Of the eminent figures in the field of creative music few have entirely abjured this practise. The organ arrangements of the Vivaldi violin pieces by J. S. Bach come immediately to mind. These are definitely free transcriptions containing the skeleton of Vivaldi and the sure hand of the Master in their final realization. Certainly the orchestration by Mozart of Handel's "Messiah" can find little objection. Although Liszt's numerous piano transcriptions of all sorts of things from the nine Symphonies of Beethoven to the "Quartet" from "Rigoletto" are regarded as having outlived their usefulness, they were performed all over Europe in their day. Debussy did not hesitate to make over Satie's "Gymnopedies" for orchestra.



MAKE IT BEAUTIFUL: No. 2
How barren this church would be without the ornamentation of its organ, a
3-75 Wirsching of 1922, stoplist and undoubtedly case also by George
Ashdown Audsley, in St. Peter's Episcopal Church, Geneva, N.Y.

Dance-bands have exploited many serious pieces in a jazzed-up version, much to the annoyance of long-haired musicians. All sorts of arrangements of a surprisingly diverse repertory have been heard by millions for the first time in these variations. Works like the Tchaikovsky and the Grieg piano concertos, songs by Schubert, Tchaikovsky, and Mozart's early piano Sonata in C are cases in point. Objections to this practise can well be countered by the advantages of familiarizing the uninitiated with such compositions in their distorted version, thus preparing the way for a totally different reaction when they are heard in a proper performance. Anyway entertainment and art music have different objectives.

Should we bar completely any arrangement from public hearing we would eliminate a sizable portion of the currently used literature. The Well-Tempered Clavichord, Suites and Partitas of Bach and Handel, nearly everything by Scarlatti, Couperin, Rameau, all of these were written for the harpsichord or clavichord, an instrument not at all like the piano. It might be revealing to many a professional to hear fugues on such an instrument where, instead of having each entrance of the subject thumped out to the relative extinction of the equally important counterpoint, the texture would be maintained without such exaggeration. All the so-called piano music before Beethoven's Op. 106 would then disappear, except under special conditions. This includes all the concertos of Bach, Haydn, Mozart, and Beethoven.

It seems to me the use of transcriptions must be guided by appropriateness and taste. To use such music we must be sure the revision has not destroyed the intent of the composer, that the occasion and the performance are proper.

Appropriateness is largely a matter of thoughtful consideration. There are several common practises that disturb me not a little. One is the use of music of religious connotations in a secular concert. At a dinner last winter I voiced



*MAKE IT BEAUTIFUL: No. 3
as did the Reformed Church in Port Richmond, New York City, when the new
2-22 Austin was installed in 1929; even though of the simplest design
these organ cases speak with an eloquence that can't be denied.*

my disapproval of pianists' playing Bach Choralpreludes in recital. Instantly a fellow-guest Claudio Arran, the famous pianist, agreed with me. Just the previous night there had been a similar concurrence from Stanley Chaple. These arrangements, usually by the often bombastic Busoni, constitute a usual inclusion in programs by such virtuosos as Horowitz, for example. The adaptations for modern orchestra of organ works of Bach by Leopold Stokowski are stigmatized by many musicians as commercialized exploitations. These same critics accept with enthusiasm the several adaptations of Bach's organ music by Schoenberg. The effectiveness of any organ music transcribed for piano (either solo or duo) is decidedly questionable to me. The so-called "symphonic band" finds itself almost devoid of decent repertory without resorting to a large proportion of music written for other media. Too much has been said about the adapting of secular music for church choirs to need further comment here.

Good taste in selecting music that has been transcribed is obviously dependent upon a sound musicianship and comprehensive background. Organists formerly indulged in much of this sort of music, some good, some definitely bad. There is music which is improved by an instrument like the organ with its peculiar ability to prolong notes. Some Mozart is thus improved despite the popular notion that his music must be fragile and delicate in interpretation. The most conspicuous transcriber of the last century for organ was the great Englishman W. T. Best. His tremendous contribution in this field is nowadays laughed off as hopelessly out-of-date. Nevertheless there are many of these creations which still are as effective and tasteful, to say nothing of the skillfulness of the workmanship, as they were on the tracker-action organs of Best's era.

In the selection and use of transcriptions my advice would be this: After making sure it is really first-class music to begin with, the two principles involved must always be Appropriateness and Taste; the first regarding the suitability of the occasion for any particular work, the second concerning the musical justification of transplanting a composition from its original form to that of another instrument. If our judgment in both matters is sound and our motives sincere, we need have no qualms about the result or fear of adverse criticism.—R.W.D.

WALTER BAKER'S TWO BACH PIECES Recordings reviewed by Charles van Bronkhorst

If you are fortunate enough—and wealthy enough—to own one of the modern high-fidelity phonographs, you will certainly want the new Walter Baker recording of Bach's Fugue a la Gigue and Erbarm' Dick Mein O Herre Gott; one 12" vinylite record, 0-1001, \$3.00 including tax and postage, available only from the Adelphia Record Co., 510 East Wynnewood Road, Wynnewood, Pa. Recorded flat out to 11,000 cycles "for the best reproducing machines" and released in a limited edition of 500 disks "to insure the best in fidelity," this record is the first in a new series of high-fidelity organ recordings.

An interesting feature is the use of two different Philadelphia organs, the Fugue presenting Mr. Baker on his 3m Haskell (1900) at the First Baptist Church; the other work was played on the famous Wanamaker organ. Mr. Baker gives inspired and beautifully contrasted interpretations of these two radically different Bach compositions. The Fugue trips along gaily and precisely in keeping with its rhythmic character, but never becoming a bit dull or monotonous. Have Mercy on Me shows what a real artist—with an adequate instrument—can do with Bach that is fundamentally simple in so far as actual notes are concerned but that nevertheless contains profound and deeply-moving music. Mr. Baker makes every note a significant musical utterance and in so doing gives us not only one of the finest Bach performances on records but, in my opinion, the best recording of the Wanamaker organ to date.

While the \$3.00 price may seem a bit steep to some, anyone who has an adequate reproducing outfit and is interested in hearing Bach's music played and recorded at its best will find the results well worth any difference in price.

NOT TOO LATE TO REMEMBER

"Socialism does not and can not permit economic liberty, and therefore in fact it must ultimately cease to permit any other important kind of liberty."—Henry Hazlitt, in *Will Dollars Save the World?*

HOW DO WE DARE?

By Ruth Douglass

Director of Music of Mount Holyoke College

The meagre literature on choral-conducting records a uniformly familiar list of qualifications for those who aspire to that curious art. It omits one, however, without which such aspirants may be either flabby time-beaters or irritating dictators: the quality of Presumptuous Audacity balanced by consummate humility.

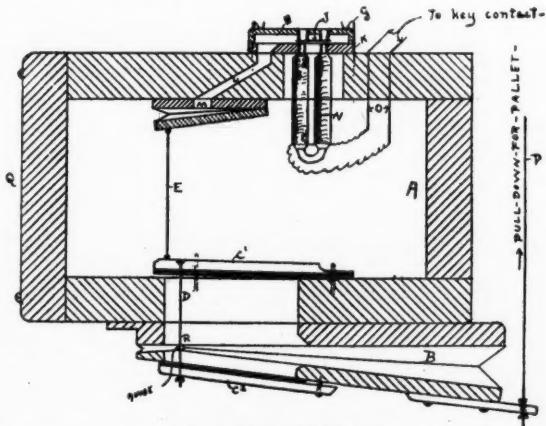
Without presumptuous audacity in the first place, how can one individual believe in his power to mold his heterogeneous fellows into a homogeneous group harmony? A conductor must handle people wisely with some sort of mystical magnetism, if the group is to cohere. How does he dare assume that he can command the respect, the subvervience, the loyalty of his following? How humbly must he face the responsibility of such a relationship! How humbly must he frankly admit his clumsy ineptness in dealing with personalities! How perceptive must he be of individual variations!

What is it but presumptuous audacity that justifies a choirmaster in presenting an amateur group weekly before the public, with but one short hour of rehearsal, when he knows that no individual artist of seasoned technical competence would attempt the same feat with the same scanty amount of practise? Yet with humble awareness of the utter inadequacy of the preparation, he boldly continues to produce, striving to make each precious moment progressively creative, fully realizing that he will be ever unsatisfied with the result.

It takes audacity to set himself up as The authority on style before a group. Yet certainly the conductor must do so, if he is to lead. With what humility, however, must he study the score and its traditions in private!

The conductor with presumptuous audacity alone is a despicable egotist—not loved. He with consummate humility alone is a weakling—not respected. The development of ensemble, "togetherness" from miscellaneous individuals, the authoritative presentation of choral literature with inadequate preparation which affronts the director's artistic integrity, the possession of the energy to unify people and the sensitivity to understand them, all these center in a dynamic focus before whose implications every mere human must bow.

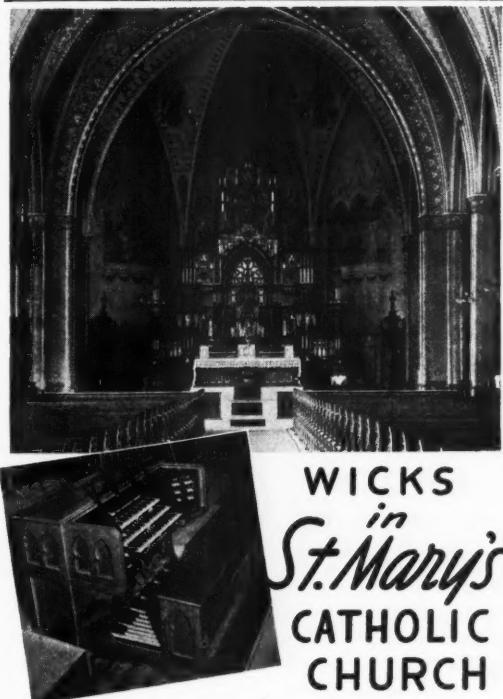
How do we dare?



ALL IN THAT SPLIT-SECOND.
Press the key, electricity energizes the magnet which opens the miniature valve at its top, lets air exhaust there, pressure-wind in A collapses bellows M, opening pallet C, wind fills bellows B, wire pulls the pipe-valve open, and there's music. Drawing from Dr. William H. Barnes' book.

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With your money, of course. "A generous congress has passed many laws providing privileges and payments for veterans. . . . In 1946 these laws cost the taxpayers \$7,600,000,000. . . . The outlay for benefits soared from \$151. for each veteran in 1939 to \$418. for each of the 18,000,000 veterans in 1946."—Wm. E. Pyne and Howard Norton, in the Baltimore Sunday Sun.

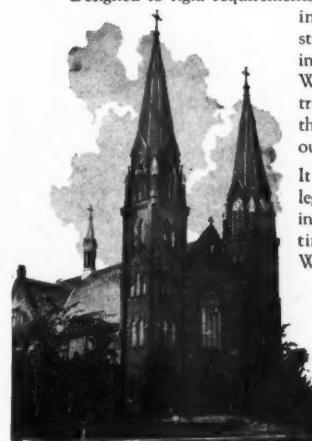
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"When the swell-shutters are closed on the organ, you can work your Echo' Swell shoe and get the organ through the distant speakers which reproduce all the tones, including CCC on a 16' Violone."

The purpose is to provide an Echo Organ effect at minimum cost without any of the expenses & complications involved in the installation of such an organ in the auditorium. It can be used with excellent results for processional & recessional purposes. And in addition it helps increase the volume of the entire organ by amplifying it through loudspeakers placed at the opposite end of the auditorium from the organ. (Readers can reach Mr. Wichlac at 3051 N. Menard Ave., Chicago 34, Ill., and he's perfectly welcome to this free publicity. Thanks to him for answering T.A.O.'s questions.)

DEGOATING THAT VOX

Irreverently proposed by Joseph S. Whiteford

This might interest those who have Vox Humanas and don't like them because they're so nanny-goat like. It is possible to improve them considerably by taking off the cap (if so equipped) and stuffing it with about $\frac{3}{4}$ " of absorbent cotton (sterilized, if you play a baroque that ancient Miss Gotrocks gave the church, in which she insisted on having a Vox, Harp, & Chimes so you could play Lemare's you-know-what). Make sure it is one piece and extends to the sides of the cap so that when you replace it the top of the resonator will pinch the cotton and prevent its falling into the pipe.

Since it does not affect the acoustical length of the pipe,

OR MAKE IT HOMELY
and have no organ-case at all, not even a simple one, as did the Port Richmond Reformed in the good old dark ages when the front looked exactly like this horrible example of what a church should never be.

and the overlength only a little, reed compensation is very slight. As the pipes get smaller, you use less cotton, making sure not to cover the holes in the side.

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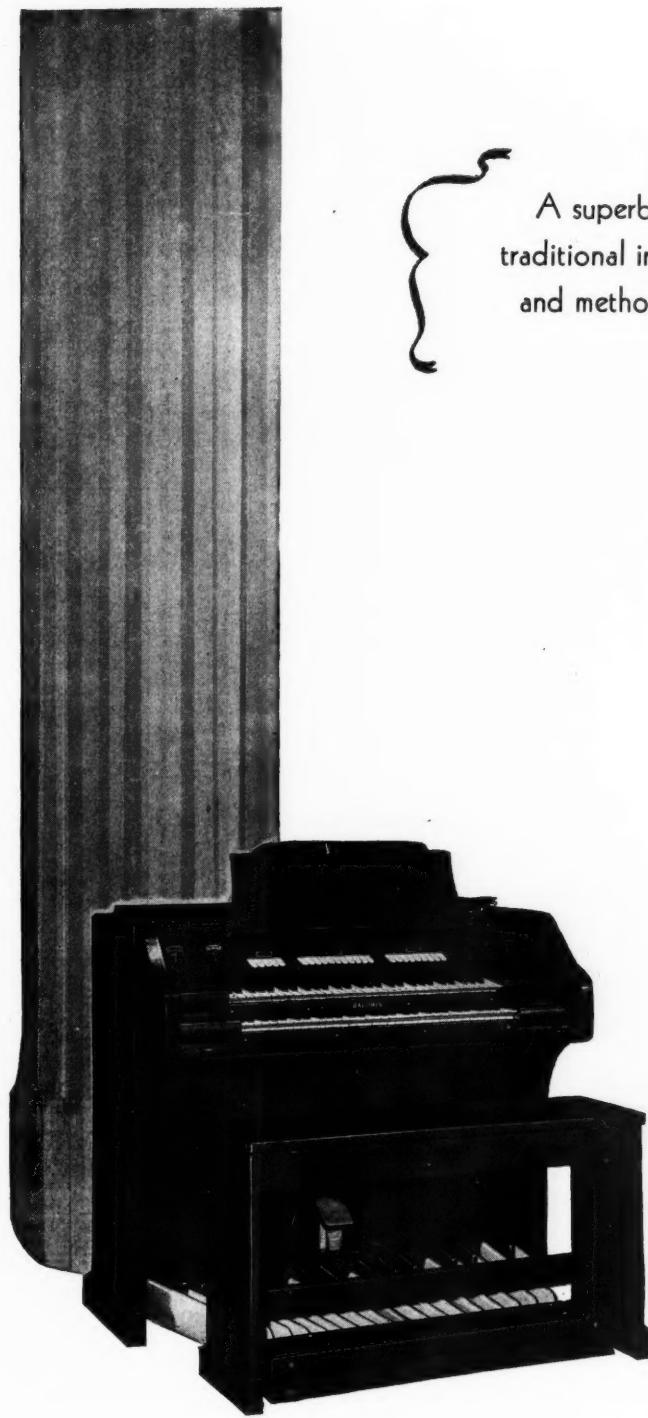
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EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Chicago: Van Dusen Club presents three M.Mus.-candidate recitals March 22, April 12, 26, in the American Conservatory; sponsors a recital by Dr. Edward Eigenschenk in Kimball Hall May 12.

Cleveland: Edwin Arthur Kraft recital, Trinity Cathedral, April 4, 4:00.

Mt. Vernon, Iowa: Cornell College presents a festival of "50 years of musical life of American west of the Mississippi," May 6 to 8.

New York: Calvary Episcopal series, John Cartwright recital March 14, 8:00; Bach's "St. John Passion" March 21, 8:00.

Do.: Vernon de Tar recital, Church of Ascension, March 15, 8:30; Faure's "Requiem" and Palestrina's "Stabat Mater," March 21, 8:00.

Do.: Virgil Fox & Richard Weagly in special Guild service, Riverside Church, March 15, 8:15.

Do.: Willard Irving Nevins, Bach's St. Matthew," First Presbyterian, March 21, 8:00; Handel's "Messiah," March 28, 8:00.

Do.: Oratorio Society, Bach's "B-Minor Mass," complete, Carnegie Hall, March 23, 8:15.

Norfolk, Conn.: Yale's Music School sessions, June 28 to Aug. 6.

Wilmington, Del.: N. Lindsay Norden, Dubois' "Seven Last Words," Hanover Presbyterian, March 7, 4:00.

WALTER BLODGETT

Museum of Art, Cleveland
March 10, 8:15

*Reger, Int. & Passacaglia
Boughten, Prelude on a Bach Song

Bach, Be Thou Welcome

Krebs, Prelude & Fugue C

Sowerby, Madrigal

Hindemith's Sonata 2

Dupre, Toccata Ave Maris Stella

March 7, 14, 21, 28, 5:15.

*Bach, Be Thou Welcome

Sowerby, Madrigal

Dupre, Toccata Ave Maris Stella

Mr. Blodgett plays this same program each Sunday of the month.

JAMES S. CONSTANTINE

St. Paul's Episcopal, Charlottesville

March 14, 5:00

Walther, Jesus My Joy

Bach, O Lamb of God

Reger, Ein Feste Burg

Shepherd, Garden Hymn Fantasia

Sowerby, King's Majesty Prelude

Mr. Constantine's choir will sing a stanza of the Chorale or hymn before the playing of each number.

MAURICE GARABRANT

Cathedral, Garden City, N.Y.

March 14, 21, 4:00.

*Andriessen, Chorale I

Rowley, Pavane

Noble, Dundee Prelude

Saint-Saens, Evening Bells
Bossi, Alleluia Finale
*Jongen, Marche Religieuse
Couperin, Soeur Monique
Bach, O Sacred Head
Hark a Voice Saith
Franck, Piece Heroique

JOSEPH HOFRICHTER
A. & M. College, Stillwater, Okla.

March 18, 8:15

Krebs, Two Preludes (trumpet & organ)

DeLamarter, Gothic Prelude

Bach, Passacaglia

Mozart, Sonata 14 (organ and instruments)

Sowerby, Poem (viola & organ)

Dupre, Poeme Heroique (brass & organ)

Widor, 5: Toccata

Weaver, Exultation (organ & piano)

Assisting are viola, piano, 3 trumpets, 3 trombones, drum, and chamber orchestra.

J. HERBERT SPRINGER

St. Matthew's Lutheran, Hanover

March 21, 3:00

Handel, Occasional: Overture

Reger, Melodia; Consolation;

Int. & Passacaglia.

Rheinberger's Sonata Am*

Clokey, Legende

Franck, Finale Bf

DR. ELMER A. TIDMARSH

Union College, Schenectady

March 14, 4:00

Dupre, Cortège et Litanie

Cyril Barker

P.H.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)

First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster
Evangelical Lutheran Church
Wilmette, Illinois

Joseph W. CLOKEY

Donald Coats
ST. PAUL'S CATHEDRAL
Wilshire at Figueroa
Los Angeles, California

Spinning Song
Four Stations of the Cross

Wagner, Parsifal Prelude

Good Friday Music

KILGEN ORGAN CO.

announces the following:

Lansing, Ill., First Reformed, a 3-27 opened in early January recital by Dr. Wm. H. Barnes; stoplist in later columns.

Meridian, Miss., Fifteenth Avenue Baptist, a 3-32 entirely expressive in three chambers, to be opened in April by Edouard Nies-Berger, stoplist in later columns.

And the following new contracts:

Artesia, Calif., First Christian.

Bluffton, Ohio, St. John's Reformed.

Coffeyville, Kans., First Methodist.

Columbus, Ill., Immaculate Conception.

Columbiana, Ohio, Grace Reformed.

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several soon to be.

Obituaries

*To eulogize would be unworthy; merely to record
the available facts is the purpose here.*

MRS. CARRIE S. KELLOGG
died Feb. 16 at the age of 80. In addition to her long interest in the organ world she was a doctor on the staff of Battle Creek Sanitarium for 17 years and was the wife of W. K. Kellogg, founder of the Kellogg Company and W. K. Kellogg Foundation.

JOSIAH KIRBY LILLY
died Feb. 9 in Indianapolis. He was born Nov. 18, 1861, in Greencastle, Ind., studied pharmacy and attained both fame and wealth in that realm. In his youth he had so enjoyed the songs of Stephen Foster that he devoted himself to a vast collection of Foster songs and other materials about the composer, and donated this Foster Hall Collection to the University of Pittsburgh. He is survived by his widow and two sons.

ERMANNO WOLF-FERRARI
died Jan. 21 in Venice. He was born Jan. 12, 1876, in that city and attained fame as a composer.

PRIZES & COMPETITIONS
\$100. is offered by the Edward B. Marks Music Co. for the best piano-playing among the students of Peabody Conservatory; one of the requirements is that each contestant must play three pieces composed during the present century.

A debut recital and \$100. are offered by the Young Men's & Women's Hebrew Association, New York, for pianists, violinists, cellists, and vocalists. Data from A. W. Binder, Y.M.H.A., Lexington Ave. at 92nd St., New York 28.

OOPS! EXCUSE IT PLEASE
The cares of this life and deceitfulness of riches, or lack of them, proved too much for another organist. To drown his sorrows he took to drink, heartily. How better to celebrate than ring the bells? So ring the bells he did. With the "Doxology"? That would not be appropriate, so he played "The St. Louis Blues." Such should not be, thought the cop; dashing into the church he carried the organist off to the courts. Verdict? A year's probation for intoxication. These tower bells had better be played only when one is sober. (No, we won't tell on him.)



JOSEPH BONNET
whose edition of the three Cesar Franck Chorales, posthumously published by J. Fischer & Bro., is one of his great contributions to organ repertoire and a splendid example of conscientious editing and artistic insight.

THE CONNONSATA
was presented for a three-day inspection in early February in New York City. A complete description of the instrument will ultimately be presented in these pages.

CANTATAS & ORATORIOS
Walford Davies' "Everyman" was done by Dr. Clarence Dickinson, Brick Presbyterian, New York, March 7; his other Lenten cantatas were Bach's "St. Matthew," Mendelssohn's "Elijah," Parker's "Hora Novissima," Stainer's "Crucifixion," Verdi's "Requiem."

Debussy's "Prodigal Son," Paul Terry, Cathedral Church of John, Wilmington, Del., Feb. 19, "performed as originally intended by the Composer," the choristers singing behind a curtain, "the action portrayed in pantomime in front of the curtain."

Faure's "Requiem," Virgil Fox & Richard Weagley, Riverside Church, New York, March 14;

by Charlotte Garden, Crescent Avenue Presbyterian, Plainfield, N.J., Feb. 29;
and by Dr. Hugh Porter, School of Sacred Music, New York, Feb. 24.

Francis Poulenc's "Mass" in G, the Rev. Hugh Giles, Central Presbyterian, New York, Feb. 8.

Bernard Roger's "Raising of Lazarus," Messrs. Fox & Weagley, March 28.

Martin Shaw's "The Redeemer," Hans Vigeland, First Presbyterian, Englewood, N.J., Feb. 22.

Charles A. Sheldon's "Centennial Cantata," Mr. Sheldon, First Presbyterian, Atlanta, Ga., Jan. 7, first performance of the work written to celebrate his Church's first century. "Dr. Sheldon has tried to capture the religious emphasis which our Church has used through the last century. He has introduced the types of music which have come with the different eras, written in characteristic style. It begins with 'In the beginning,' includes even the humming of the Negro janitor, and ends in a modernistic vein."

Sowerby's "Forsaken of Men," Harold Friedell, St. Bartholomew's, New York, March 17;

Dr. Sowerby, St. James Episcopal, Chicago, March 23.

Wagner-Garden, "Eucharist Music," Charlotte Garden, March 9.

R. V. Williams' "Five Mystical Songs," Messrs. Fox & Weagley, March 7.

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**COMPOSER AT WORK**

Believe it or not, this man has of late produced some organ compositions of superior quality; only here he is not writing a sonata but building an organ for his home. It's Jean Pasquet of Garden City, Long Island, and he has set up a fairly complete wood-working shop in his home. It will be a four-manual and he already has most of the pipework. That thing he's working on is the Violin Diapason chest showing the pouch-board; he is shown drilling holes for the magnets to exhaust the pouches.

CHURCH CONTRIBUTIONS

The First Congregational, Columbus, Ohio, Donald D. Kettring organist, gives some figures in its Nov. 30 calendar. If your income is \$5,000. a year and you give the church \$200. it costs you only \$150. because the politicians will take it if you don't give it to an accepted charity. If you earn \$10,000. and give \$500. it costs you only \$325. If \$15,000. and you give \$750. your actual cost is \$450. And if, lovely thought, your salary is \$25,000. and you give the church \$1,500. it costs you only \$600.

REPORT-CARD METHOD

G. Russell Wing, First Congregational, La Grange, Ill., has devised a 3½x6 report-card to keep his younger choristers, and their parents, informed of their status & conduct through each of the three semesters from the first weeks of Sept. to Dec., Dec to March, March to June. First side of the card gives chorister's name & choir, rehearsals held, ditto attended, services held, ditto attended, and percentage of attendance; cooperation; effort; and special credits—Thursday rehearsals attended, new-member credit. The back of the card explains the system of marking and gives spaces for the signature of the parent, one space for each of the three semesters. Mr. Wing promises a later report on the use of the new system. At the beginning of 1948 he had an adult chorus of 15s-10c-6t-8b; highschool choir of 17s-11c-3t-10b; intermediate choir of 15 boys and girls; junior choir of 37; primary 31. All this makes an increase of 30 choristers since last June.

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Thanks to enormous labor costs and unprecedented taxes this series of 25 half-hour broadcasts from the Ernest White Studio, New York, over WNYC on Wednesdays at 8:00 p.m. from Sept. 3 to Feb. 25, can only be summarized here. Edward Linzel played 7 programs, Marie Schumacher 8, Mr. White 9, and there was one with choir.

There were four Bach programs and one each of 18th century, French, English, Messiaen.

Some of the Programs

- *Reubke's Sonata
- Brahms, Two Choralpreludes
- *Vierne, 1: Prelude; 2: Scherzo.
- Widor, Gothic: Andante Sostenuto
- Mulet, Noel
- Widor, 6: Allegro
- *Willan, Int.-Passacaglia-Fugue
- Zechiel, Three Choralpreludes
- *Durufle's Suite
- Honegger, Choral
- *Hindemith's Sonata 1
- Franck, Prelude-Fugue-Variation
- Farnam, Toccata
- *Franck, Grande Piece
- Boellmann, Ronde Francaise
- *Franck, Chorale Bm
- Langstroth, Two Choralpreludes
- Brunswick, Old Year Hath Passed
- Elmore, Rhumba

BACH ARIA GROUP

William H. Scheide, Director

The Guild presented the program in Congregation Emanu-El, New York; forces were violin, cello, 2 oboes, 2 flutes, 2 sopranos, alto, tenor, bass, piano. Numbers refer to cantatas.

- a-t-v-c-p. 66: Ich fuerchte nicht
- s-f-f-c. Mass: Qui tollis
- t-c-p. 76: Hasse mich
- b-f-v-c-p. 157: Ja ich halte
- s-a-o-o-c-p. 23: Du wahrer Gott
- a-v-c-p. 132: Christi Glieder
- s-o-o-c-p. 97: Ihm hab' ich mich
- s-o-f-f-c-p. 127: Die Seele ruht
- b-f-c-p. 123: Lass o Welt
- s-t-c-p. 110: Ehre sei Gott

"It was another of those delightful experiences which come along now & then; great depth of musical import, and technical perfection," said S. Lewis Elmer.

N.A.S.M.

National Association of Schools of Music in its 24th annual convention, in Boston changed five schools from associate to full membership, added one more to full mem-

bership, and eight to associate; Westminster Choir College was one of the two approved for graduate instruction. Officers elected include D. M. Swarthout president, Rowland W. Dunham one of the four vicepresidents.

USING THE CALENDAR

Christ Church Cathedral, Louisville, uses a 4-page printed calendar, and one of those four pages is taken by Jack Edwin Rogers, successor to Ernest A. Simon (now organist-emeritus) to talk to his congregation about the music of the services, dealing with all phases of the Cathedral's music, with notes about anything & everything that should interest the congregation. Many churches give their organists a small corner of the calendar for his use; this is the only church known to T.A.O. that gives its organist a whole page every week. Another idea of possible use to other organists: Christmas eve Mr. Rogers took his choir of boys & men "to the Pendennis Club grill room & main dining-room and sang Christmas carols." The Cathedral devotes 13% of its total budget to its music. Hurray.

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FRONTISPICE PHOTO

Our thanks to Jerome B. Meyer & Sons for the photo of the three generations of Meyers in the factory in Milwaukee where organ pipes are made for the trade. Jerome B. Meyer, founder of the business, was born on Jan. 26 in Ammerschweier, Alsace-Lorraine, came to America in his youth; he became a citizen in 1893 and the next year was foreman of the pipe department of the Barckoff Co. For 14 years he was with Lyon-Healy in the same capacity, and then in 1906 he founded his own business of making pipes for the trade, in which capacity he has served builders in all sections of the nation.

His father was an organbuilder in Ammerschweier, and when Mr. Meyer paid a visit to his home-town in 1923 he assisted the organbuilder, Joseph Rinkenbach, in converting to electric action. In his youth he played cornet and alto in various bands and did some playing in orchestra. He has always been active in church work, taught Sunday-school for almost half a century, was chief usher in Trinity Methodist for over a third of a century, and has served as trustee and on the official board. In addition to making pipes for the music department of organs, the Meyer plant also specializes in making pipes for cases.

His son, Charles Theodore Meyer, was born in Chicago, had his schooling in Milwaukee, served as a pipemaker for Aeolian-Skinner and Wicks, and is now foreman in his father's factory. And, as our photo shows, the third generation is represented by C. T. Meyer, Jr., who served with the navy 32 months, chiefly in the Pacific, and is now an apprentice with his grandfather's organization. Which is one of the satisfactions of the organbuilding world, when the tastes & ideals of the father carry on down, as in this case, to the fourth generation.

BALDWIN-WALLACE
College, Berea, Ohio, presented its Opera Workshop March 5 in two one-act comic operas, by Mozart and Pergolesi.

ATLANTA INSTITUTE
John Milton Kelly directed a church-music institute in Atlanta, Ga., Feb. 4 to 8. A special musicale was given by the participants and it was recorded and heard by them in re-broadcasts.

GRACE LEEDS DARRELL
on leave of absence from St. Mary's in the Garden, New York, is giving her course on the organization and training of junior choirs, in the Graham Eckes School, Palm Beach, Fla. Sessions are held either in the School or in one of the churches in West Palm Beach and will continue for a dozen weeks under Miss Darnell's direction.

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THREE OF A KIND

Right to left, Jerome B. Meyer, Charles T. Meyer, and Charles Theodore Meyer, Jr.—and if your eyes (and our engravers) are good enough you'll see the strong family resemblance right down the line.

WILLIAM A. GOLDSWORTHY
now on tour of the 48 states or part thereof had reached Arizona by the end of February and was headed for Los Angeles. The Goldsworthys are due to return to New York early in the summer.

AMERICAN CONSERVATORY
presents Mus.Bac. degrees next June to Judith Bergloff, Annette Bills, Peter Fyfe, Jack Goode.

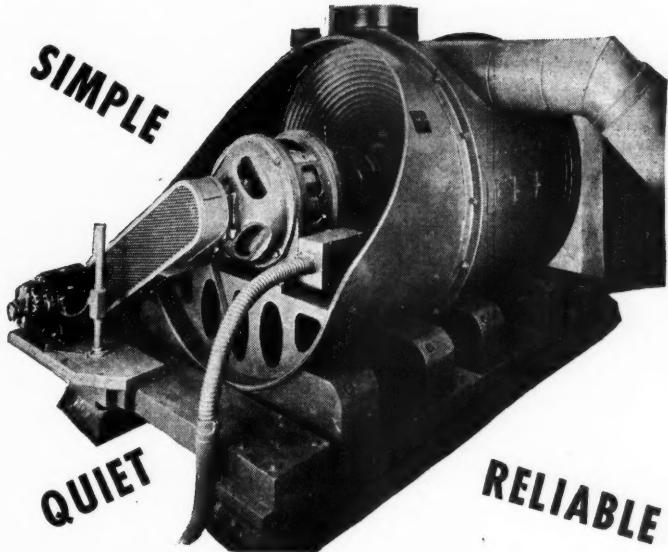
"**LORD'S PRAYER**"
in either English or Latin text is available in a setting by Richard Keys Biggs, published some ten years ago by Ditson and obtainable through Presser. Since the review columns cannot include any but currently-published music, this excellent setting is noted here.

A. W. BINDER'S
Lament in Memory of the Defenders of the Warsaw Ghetto had its first performance Feb. 15 in Kaufmann Auditorium, New York, in the fourth members' concert of the Y.M. & Y.W. Hebrew Association.

CHARLES HENDERSON
directed the Singers' Guild of Scranton in a program of Bach cantatas Feb. 1 & 2 in Wilkes-Barre and Scranton, Pa. Originally planned as testimonial concerts, they were changed to memorial concerts on the death of Paul Gies on Jan. 29; Mr. Geis was the founder of the Bach Choruses of the two cities. Cantatas were "Praise Our God" and "Watching Praying," with the solo-cantata "My Life is Filled." An ensemble of 18 instruments furnished the accompaniments.

ELLEN S. LIGON
has been appointed to Trinity Methodist, Richmond borough of New York City.

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WEATHERED THE STORM
Mr. and Mrs. Hans Steinmeyer, the latter a native of Ohio, in the Steinmeyer garden, Oettingen, Germany; photo by the then-lieutenant Edwin D. Northrup. What the Germans planned to do to Mr. Steinmeyer was plenty, but the Americans & British started doing things too soon, so the Steinmeyers and their home and factory escaped. Mr. Steinmeyer, builder of some of Germany's largest organs, spent several years working in an organ factory in America.

CHURCH MUSIC
 was the subject of a two-day conference in the University of Oklahoma, Norman, Jan. 23-4, two organists on the faculty. In addition to the subjects universally discussed at such times, there were talks on necessary mechanics of a church choir, treatment of a choir as a part of the service, budget, important organ compositions for the church year, improvising on hymntunes, directing the choir from the organ-bench.

A.S.C.A.P.

The Theater Owners of America has signed a new 10-year contract with AsCap, after five months of negotiation, displacing the scale in use since 1934. The scale gives AsCap annual fees of 10c a seat for small theaters, 25c a seat for houses seating 1500 or more. Thus small houses will pay \$45.00 a year for the privilege of using copyright music if they have 450 seats, and a theater having 2000 seats will pay \$500.00 a year, an increase of \$100. Not bad, is it? Before AsCap, the poor composers & publishers got nothing but the purchase price of the sheets of music.

HOORAY FOR INFLATION

"President signs bill raising G.I. benefits" by ten, fifteen, and thirty dollars a month for the various classes. A high-pressure labor-union in Cleveland forced their own wages up to \$98.80 for 37 1/2 hours a week in daytime, \$103.80 for 35 hours a week night-work. Postmaster general in Washington "urges rise in mail rates." "State increases legislators' pay" \$2,500. a year each in Tom Dewey's Albany. Atta boy! Everybody now, up with costs, up, up, up. Let all the Me-First gangs make life the more wretched for everybody else. Then we can have that crash and all start over again, this time possibly on a basis of common sense instead of greed.

CLOKEY'S PARTITA
 was performed Feb. 15 by the Battle Creek Symphony, Roger Parkes conducting, Paul H. Eickmeyer organist.

AN ALLEN ELECTROTONE
 has been sold to Convent Avenue Baptist, New York; it's a 3m and was first publicly played Feb. 9.

ROBERT RAYFIELD
 has been appointed to St. Paul's Episcopal, Chicago.

Maurice Garabrant

M.S.M., F.T.C.L.

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AMERICAN COMPOSERS

On programs of major orchestras

The National Music Council Inc., 338 West 89th St., New York 24, N.Y., has issued its 8th annual survey of the programs of major American orchestras with special emphasis on their performances of works by American composers during the 1946-7 season. The 25 orchestras with seasonal budgets of \$100,000. or over were studied and the complete report is available at 6 cents.

Total works performed numbered 1968 of which only 152 were by American-born composers; "the percentage fell off to a lower point than any previous season except that of 1940-41." T.A.O. says this may be due in part to the outrageous type of "music" so many current Americans try to write; it may be astonishing but it is neither beautiful nor interesting—but the very same must be said also of current compositions imported from America's adored Europe.

During the 1945-6 season American composers rated 9.2% and numbered 69; in 1946-7 they rated 7.7% and numbered 61. Among them, of special interest in the organ world, were Chadwick, Foote, Howard Hanson, MacDowell, Frances McCollin, Harold McDonald, Carl McKinley.

We list the orchestras here in the order of their use of music by native-born Americans, the first figure giving the percentage of American-born works compared to the total works played; the next figure gives the

number of works by American-born composers; next includes also works by foreign-born composers naturalized or merely making their living here; and the final figure shows the total number of works performed during the season.

Indianapolis—17.3%-10-12-58

Columbus—16.7%-7-9-42

Oklahoma—15.9%-11-15-69

Cleveland—14.9%-10-19-67

Denver—13.4%-9-14-67

Rochester—12.8%-6-7-47

Los Angeles—10.8%-7-12-65

Pittsburgh—10.3%-15-25-145

And since the rest of them fell from a maximum of 8.9% to a minimum of 2.2% they're hardly worth listing, but we name the most famous of them and give their records.

Philadelphia—6.7%-7-20-104

New York—5.4%-8-17-149

Detroit—4.8%-4-7-84

Chicago—4.4%-6-15-137

Boston—3.7%-3-12-82

Baltimore—2.2%-2-5-89

American dollars are splendid for all these conductors, but American music in their estimation is something else again. If they discriminated also against the atrocities written by foreigners we would not blame them for similar discrimination against what we fear all too often are atrocities written by Americans. But they don't. Americans get the gate. They get the dollars—more than one of them could get in any foreign country. All hail the National Music Council for publishing the facts.

DR. ROBERT GRISWOLD

of Heinz Memorial Chapel, Pittsburgh, has lost two fingers of his left hand, amputated after his hand was crushed in an accident.

WURLITZER & RODZINSKI

Artur Rodzinski and his Chicago Symphony have made a new recording of Strauss' *Thus Spake Zarathustra*, with the organ part played by Irwin Fischer on the Wurlitzer Orgatron, the electrophone invented by the late Albert Hoschke and first manufactured by the Everett Piano Co.; Wurlitzer acquired it some few years ago.

COOL OFF?

Next summer, of course; you won't need it immediately. But W. Philip Cotton comes forward again with the pleasant idea of conveying some of the wind from the bellows to the console, to blow the organist's troubles & heat away. For winter Mr. Cotton improves on the old idea by suggesting the installation of electrically-heated coils at the outlet and directing the wind not at the organist but at his keyboards.

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THAT WEDDING
 Elgar, Son. G: Mvt. 1
 Widor, Andante Cantabile
 Bach, Gigue Fugue
 Bach, Jesu Joy of Man's Desiring
 "Praise my soul the King of heaven," a hymn sung as choir & clergy entered "Psalm 67," chanted as the bride & groom went to the high altar
 "We wait for Thy loving kindness," Dr. Wm. McKie, a motet composed for the occasion by Westminster Abbey's organist "The Lord's my Shepherd," a hymn sung to the tune "Crimond"
 "Amen," Gibbons, sung after the benediction
 "God save our gracious king," one stanza of the British national anthem
 "Blessed by the God and Father," Wesley, the anthem sung while the register was being signed in St. Edward's Chapel
 And that's the program outlined in the beautifully-printed 36-page booklet announcing in minute detail the full procedure of "the wedding of her royal highness Princess Elizabeth and Lieutenant Philip Mountbatten, R.N., Westminster Abbey, Nov. 20, 1947," in London. However, a newspaper report added Handel's Water Music and Hubert

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10th, all news-announcements.

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